

Exhibition

**EDWARD WESTON
BRETT WESTON**

**IN THE
PRINT
ROOMS**

PHOTOGRAPHS

**AT
THE LOS
ANGELES
MUSEUM**

**Exposition
P a r k**

**WM. ALANSON
BRYAN, DIRECTOR**

**OCT. 4, TO
NOV. 2, '27**

STATEMENT

I herewith express my feeling for Life with Photographic Beauty; present objectively the rhythm, and form, and texture of nature.

Without subterfuge, nor evasion, neither in spirit, nor technique, I have recorded the quintessence of the object or element before my lens—rather than an interpretation — a superficial phase, or passing mood.

Photography is worthless when imitative of another medium, through technical tricks or influenced viewpoint.

Photography has been devitalized by anaemic impressionism. Impressionism is skepticism, it puts what one casually notices above what one positively knows.

Incoherent emotionalism must be supplanted by clear thinking; cleverness must give way to honesty.

Photography can take its place as a creative expression only through sincerity of purpose, and a definite understanding of the finest usage of the medium.

The exposed photographs, with few exceptions, represent my work of the last four years. The photographs of Brett were done at the age of fourteen and fifteen, after less than a year's experience. His actual work is entirely free from my personal assistance or interference.

Those who do not find beauty in cabbages, smoke-stacks, plumbing fixtures, as well as in clouds, flowers, faces, will miss the real import of this exhibit.

EDWARD WESTON.

*Glendale, California,
October, 1927.*

PRESS NOTICES

"Few are the modern plastic expressions that have given me purer and more intense joy than the masterpieces that are frequently produced in the work of Edward Weston, and I confess that I prefer the productions of this great artist to the majority of contemporary, significant paintings.

" * * * * there is not in Europe, by far, a photographer of such dimensions as Weston.

"Edward Weston is the *American Artist*; that is to say, one whose sensibility contains the extreme modernity of the *plasticity of the North and the living tradition of the land of the South*."

DIEGO RIVERA.

"*Mexican Folkways*," May, 1926.

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"Ten years from now the 'John Doe collection of photographs' will be sought by museums, and the 'Weston's' will be among the special treasures. Edward Weston is one of the few unquestioned masters in the new art of the Twentieth Century."

ARTHUR MILLIER.

"*Los Angeles Times*," Jan., 2 1927.

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"Edward Weston has brought to realization work in which he has surpassed himself. I have at hand a photograph of a torso, a masterpiece of plastic art treated with prodigious skill; no painter among the great could have executed a work of more perfect beauty."

HERBERT DU PLESSIS.

"*Les Artistes d' Aujourd'hui*," Paris, May, 1927.

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"This portrait by Edward Weston calls up in the mind severe comparisons between the new and the old. Its newness is that of the New World, where men are concerned with the bigness of things; where expanses are vast and samely; where ideas are free from the modifications and complications of tradition and convention. A work of this sort could never have been produced by a worker of the old school in the Old Country."

EDITOR.

"*Photography*," London, May, 1919.

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"Edward Weston, noted photographer of Southern California, recently gave the Section of Photography nine of his pictures. They are an addition of a forward-looking type of photography that we did not have."

UNITED STATES NATIONAL MUSEUM.

Washington, D. C., Feb. 15, 1923.

CATALOGUE

Edward Weston

- 1 CIRCUS TENT
- 2 CEMENT PLANT
- 3 HANDS AGAINST KIMONO
- 4-5 PLUMBING FIXTURES
- 6 LA MANO DE LA CERAMISTA
- 7 PIRAMIDE -- CUERNAVACA
- 8 SHIPS -- ALAMEDA
- 9 BOW
- 10 JOHAN HAGEMEYER
- 11 JEAN CHARLOT
- 12 TRES OLLAS
- 13 CLOUDS
- 14 PINGUINO
- 15 DOMINGO DE RAMOS
- 16-21 NUDES
- 22 CALLE MAYOR
- 23 DESDE LA AZOTEA
- 24 SOLTERONA
- 25 FIG TREE
- 26 OAXACA
- 27 DESK LIGHT
- 28 FROM MY WINDOW, SAN FRANCISCO
- 29 TINA MODOTTI
- 30 GJURA STOJANA
- 31 DR. ATL
- 32 CABILLITO
- 33 INDUSTRY
- 34 SAN PEDRO Y SAN PABLO
- 35 ROSE ROLAND
- 36 SENORITA VICTORIA MARIN
- 37 COLE WESTON
- 38-46 SHELLS
- 47-51 TRANSITIONS -- DANCING FIGURE
- 52 KATHLEEN TAYLOR
- 53 PEPPER
- 54 MAGUEY
- 55 PALMA -- CUERNAVACA
- 56 MARIE
- 57 DIEGO RIVERA
- 58 HENRIETTA SHORE
- 59 PESCADOS DE GUAJE
- 60 LA ISLA DE XANICHO
- 61 PETER KRASNOW
- 62 GOURD
- 63 RADISHES
- 64 CANTALOUPE
- 65 TEHUANA COSTUME
- 66 SWISS CHARD
- 67 TORITO
- 68 CAMPANITAS
- 69 NUBES DE TORMENTA
- 70 ARCOS
- 71 DESCANSO
- 72 BOMBA EN TACUBAYA
- 73 KNEES

- 74 TRONCO DE PALMA
- 75 PATZCUARO
- 76 NAHUI OLIN
- 77 RAFAEL SALA
- 78 MONNA
- 79 MANUEL HERNANDEZ GALVAN
- 80 LUPE
- 81 CREPUSCULO
- 82 PAJARITOS
- 83 PIRAMIDE DEL SOL
- 84 CHAYOTES
- 85 TORSO -- YOUNG BOY
- 86 ANCHORED
- 87 COSAS DE LA VIDA
- 88 MAZATLAN
- 89 LAS OLLAS
- 90 PIPES AND STACKS
- 91 COSAS DE BARRO
- 92 PANCHITO VILLA
- 93 STEEL
- 94 NEIL -- ASLEEP
- 95 PULGUERIA
- 96 READY-CUT HOMES
- 97 CLOUD FORM
- 98 NAPALES
- 99 CUATROS COSAS
- 100 PAISAJE -- MICHOACAN
- 101 DOS NUBES
- 102 TINA MODOTTI

CATALOGUE

Brett Weston

- 1 POWER LINE
- 2 VENT
- 3 PIPE
- 4 MAGNOLIA
- 5 BOOKS
- 6 OILCLOTH
- 7 EQUIPAL
- 8-9 TIN ROOFS
- 10 BREAD
- 11-12 LILY STALKS
- 13-14 CLOUDS
- 15 BANANAS
- 16 TIN
- 17-18 WOVEN PALM LEAVES, MEXICO

"A feeling for things in themselves is much more important than a sense of the pictorial."

—VAN GOGH.

